

PUBLISHED BY MUSIC TEACHERS NATIONAL ASSOCIATION

EDWARD MACDOWELL FOR THE HALL OF FAME

At the May, 1959, Annual Meeting of the National Music Council, President Howard Hanson called attention to the coming election of Great Americans to the Hall of Fame, in 1960, and urged that the member organizations of the Council take active part in a national movement to have Edward MacDowell elected to a place in this national shrine, situated at the summit of the University Heights campus of New York University.

Up to the present time only one musician, Stephen Foster, has received this honor.

Edward MacDowell was the first American composer of serious music to receive both national and foreign acclaim for his genius, and this honor to his name has been all too long withheld.

From the Electoral College of 120 electors he received fifty-three out of a necessary sixty-one votes in 1955, indicating a very strong interest at that time.

A resolution was passed at the May Annual Meeting of the National Music Council to the effect that the Council should spark a national campaign of letter writing to the electors urging the favorable consideration of MacDowell's name at the 1960 election. This can, of course, be carried out only through the whole-hearted participation of the Council's member organizations. MTNA is one of the original organization members of the National Music Council.

We therefore urge you to write letters proposing MacDowell's election to the Hall of Fame to as many of the 150 electors as time will allow. Dr. Hanson, one of the electors, wrote a personal letter in 1955 to every other elector urging the choice of MacDowell.

With the very evident interest shown in MacDowell in 1955 it would seem quite possible to have him elected in 1960, provided that a nation-wide desire for this is assured.

In 1960 there will be an Electoral Board of 150, so that 76 affirmative votes will be necessary for election. The names and addresses of the 1960 electors may be obtained from the National Music Council, 117 East 79th Street, New York 21, N. Y.

AMERICAN MUSIC TEACHER



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cover design by Peter Geist

THE MUSIC TEACHERS NATIONAL ASSOCIATION, INC., is a nonprofit organization, representing music teachers in studios, conservatories, music schools, public schools, private schools, and institutions of higher education. Membership is open to all music teachers and to individuals, organizations, and business firms interested in music teaching. Headquarters: 775 Brooklyn Avenue, Baldwin, New York. Phone: BALDWIN 3-2256.

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Eugene List

Pianist Eugene List photographed with his daughters Allison (left)
and Rachel in their home in New York City. Mr. List is one of the many
world-famous concert artists who rely on the "incomparable Steinway."

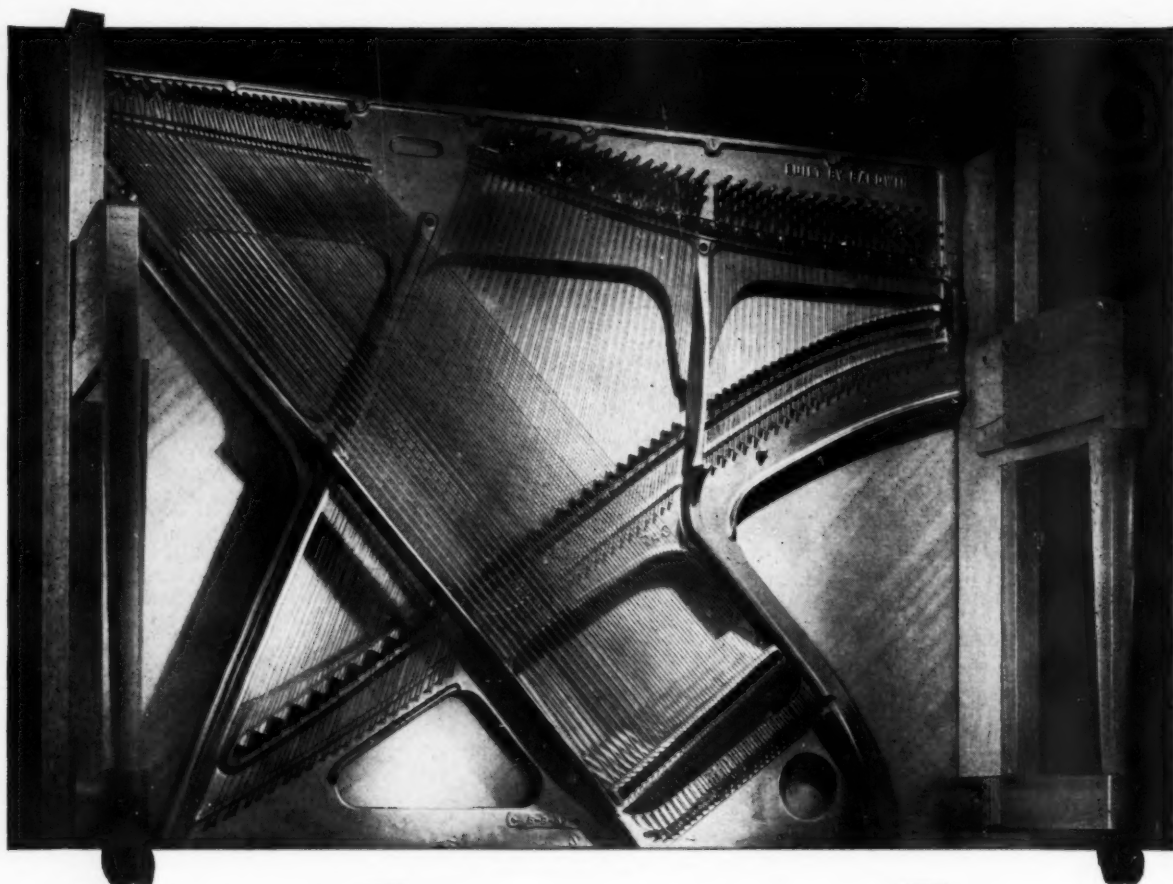


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new publications

for STRINGS

CONCERTO FOR VIOLIN AND ORCHESTRA—Gian Carlo Menotti. Violin and Piano. This work was first performed by the Philadelphia Symphony Orchestra under the direction of Eugene Ormandy in December, 1952, with Efrem Zimbalist as soloist. (It is also available on Victor Records, recorded by the Boston Symphony, Charles Munch conducting, with Tossi Spivakovsky as the soloist.).....3.50

MELODY—Saint-Saens—Arranged by Lionel Tertis. For Viola or Violin or Violoncello and Piano. A beautiful tune, engagingly arranged by the famous British viola player and composer75

SHORT OVERTURE FOR STRING ORCHESTRA—Jean Berger. A brilliant, well-written piece for School and Concert use.
Score and parts, Complete 3.00 Score 1.50 Parts, each .35

SIX SONATAS FOR VIOLONCELLO AND PIANO—Vivaldi. Realized and Edited by Nikolai Graudan. As a new addition to Schirmer's famous Library of Musical Classics, these sonatas deserve a high place in the cellists' repertoire, but they are also singularly well suited for teaching purposes because of the many technical and musical problems they offer. (Lib. No. 1794).....2.50

SOLOS FOR THE CELLO PLAYER With Piano Accompaniment. Selected and Edited by Otto Deri. The 17 pieces contained in this volume present material on the intermediate level. Composers include Bach, Beethoven, Brahms, Debussy, Faure, von Gluck, Handel, Mozart and many others.....2.50

SOLOS FOR THE VIOLA PLAYER With Piano Accompaniment. Selected and Edited by Paul Doktor. Includes works by J. S. Bach, K. P. E. Bach, Beethoven, Brahms, d'Hervelois, von Dittersdorf, Handel, Marais, Mehul, Mozart, Schubert and Wolf and some American folk songs and Spirituals.....2.50

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SOUTHERN DIVISION INAUGURATES MTNA 1960 CONVENTION SEASON

By Roger P. Phelps

THE Southern Division of the Music Teachers National Association, which at its 1958 convention in Tallahassee, Florida, set a new record for attendance at a divisional meeting, has been given the distinct honor of officially inaugurating the 1960 MTNA divisional convention season.

Given advance billing as "the most important musical event of the year," present plans indicate that the high caliber of programs evident at previous Southern Division conventions also will prevail at the conclave in Louisville, Kentucky, February 9-12, 1960. The Kentucky Hotel will serve as Convention Headquarters.

MTNA's National President, LaVahn Maesch, will speak at the Opening General Session scheduled for Wednesday, February 10, at 10:30 a.m. Music will be provided by the Women's Chorale from Columbus, Mississippi, conducted by Sigfred Matson. Dr. Philip Davidson, President of the University of Louisville, will welcome Convention members at this meeting.

One of the highlights of the Convention will be the appearance of Peter Mennin as speaker at the Second General Session. Presently Director of Peabody Conservatory at Baltimore, Maryland, Dr. Mennin is one of the country's best-known and most productive young composers. Music for this session will be by the Mississippi Southern Vesper Choir, Warren Joseph, Conductor.

Convention Climax

Performing at the Third General Session will be one of the nation's top-ranking university orchestras, the Indiana University Philharmonic Orchestra, under the direction of Tibor Kozma. The appearance of the Indiana University Philharmonic Orchestra provides a fitting climax to a meeting full of outstanding events.

The mecca for string teachers attending the Convention will be the clinic conducted by Paul Rolland of the University of Illinois music faculty. Mr. Rolland, outstanding as a teacher and performer, is editor of *AMERICAN STRING TEACHER*.

The appearance of the young artists, the Lucktenbergs, is indeed a treat for all who attend the Convention. They have toured extensively throughout the country, and their performances are always outstanding.

The Louisville Orchestra, which is playing for the session on Wednesday night at 8:15, has become nationally recognized through its work with contemporary music. Since 1948, under the direction of Robert Whitney, the group has presented 137 world *première* performances and has released 34 LP recordings. The orchestra was acclaimed by the critics when it appeared in Carnegie Hall in New York.

Of special interest to all of the visitors to the Con-

vention will be the demonstration of educational television given by Dr. Ed Cleino, pioneer in the use of educational television, from the University of Alabama.

There will be no dearth of music at the Louisville meetings. In addition to the performers mentioned above and in previous articles in *American Music Teacher*, the program will be further diversified with the inclusion of: choirs from the University of Louisville, Southern Baptist Theological Seminary, Mississippi Southern College, and William R. Belknap Elementary School; the Peabody Madrigalians; Duo-pianists Benjamin and Doris Owen; pianists William Race and Reynaldo Reyes; Symphonic Wind Ensemble and Woodwind Quintet from the University of Louisville, and DuPont Manual High School; soprano Lucille Haney; and trumpeter Leon Raper.

Additional Participants

Already announced as participants in the meeting are Dale Gilliland, voice clinician from Ohio State University; Henry Cowell, internationally known composer; Joela Jones, child prodigy pianist from Miami, Florida; Storm Bull, pianist; the University of Kentucky Woodwind Quintet; "La Bohème" by the Kentucky Opera Association; and highly selected pre-college and college-age students representing studios and music departments throughout the Division.

In addition, an engrossing and varied program will be presented by members of the Southeastern Composers League. Composers represented include: Philip Slates, Richard Willis, Nancy Van de Vate, Morris Knight, Rosemary Clarke, John Diercks, Karl Kroeger, James Hanna, and Johan Franco.

Other program features, not listed previously, include a demonstration of music reading by students of the Louisville Public Schools and a lecture by the versatile

(Continued on page 22)



INDIANA UNIVERSITY PHILHARMONIC ORCHESTRA, Tibor Kozma, conducting, will perform February 12th at the Third General Session of the Southern Division 1960 convention.

Roger P. Phelps, Southern Division Vice President in charge of Program, is Doctoral Adviser in Music Education at New York University.

EAST CENTRAL DIVISION

ILLINOIS INDIANA MICHIGAN MINNESOTA

NORTH DAKOTA OHIO PENNSYLVANIA WISCONSIN

FOURTH BIENNIAL CONVENTION

FEBRUARY 16-19, 1960

HOTEL COMMODORE PERRY, TOLEDO, OHIO

TUESDAY, FEBRUARY 16—MORNING

- 8:30 Registration
 10:00 Opening Session. Presiding—James B. Wallace, Vice President, MTNA East Central Division. Recital: "Contrasting Beethoven and Debussy" by Emma Endres-Kountz, pianist, Mary Manse College, Toledo, Ohio
 12:00 Luncheon. Phi Mu Alpha Sinfonia Fraternity. Price Doyle, Executive Secretary, in charge.

TUESDAY, FEBRUARY 16—AFTERNOON

- 1:30 General Session. Junior and Senior Piano, Church Music, Musicology, Voice, College-University Music. Lecture-recital on Bach's *Well Tempered Clavier* by John A. Flower, University of Michigan.
 3:30 Junior and Senior Piano. Recital: "Music by J. S. Bach" by Charles Fisher, pianist, University of Michigan. *French Suite in G Major*, *Toccata in E Minor*, and *Partita in B Flat Major*.
 3:30 Theory-Composition. Panel: "Electronic Music", Charles Kent, Indiana University, Chairman.
 3:30 Voice and Church Music. Program of organ and choral works by J. S. Bach. *Cantata #106*. Warren L. Berryman, organist, Baldwin-Wallace College, Berea, Ohio.
 3:30 State and Local Presidents. Business meeting. Presiding—Lee G. Blazer, Greenfield, Indiana.

TUESDAY, FEBRUARY 16—EVENING

- 7:00 Toledo Museum of Art
 7:15 Guided tour of Museum. Sanford W. Brandom, Supervisor of Music at the Museum, Host.
 8:30 Concert. Strings, Winds, Musicology. "Music from Seven Centuries". Antient Concerts, Homer Wickline, Director.

Gladys Dean: Soprano
 Patty Grossman: Minstrel's Harp, Recorders
 Allison MacKown: Bass Viol
 Conrad Seamen: Tenor Voice, Recorders: Treble Viol, Cromorne
 Homer Wickline: Harpsichord
 Ruth L. Zimmerman: Gothic Fiddles, Tenor Viol, Violin
 I
 Vir Perfecte.....Perotin Le Grand
 12th Century
 Trouvere Songs.....Adam de la Halle
 Diex Soit 1230-1288
 Fines Amouretes

II
 Dame, mon cuer.....Guillaume de Machaut
 c.1300-1377
 Ave Regina.....Guillermus Dufay
 1400-1474
 In Pace.....Josquin des Prez
 1445-1521

III
 Three Keyboard Pieces.....Thomas Tomkins
 Pavan 1573-1656
 Galliard
 A Sad Pavan, for these Distracted Tymes

From Silent NightJohn Dowland
 1562-1626
 Three Consort PiecesMathew Locke
 Courante 1610-1677
 Ayre
 Sarabande

Why Should Men Quarrel?.....Henry Purcell
 1659-1695

INTERMISSION

IV

Et e pur dunque vero.....Claudio Monteverdi
 1567-1643

Fitzwilliam Sonata in B flat Major
 George Frederick Handel
 1685-1759
 Courante
 Adagio
 Allegro

Jubilent Omnes.....Giovanni Battista Riccio

V

Alta.....F. de la Torre
 c. 1500

Nunca fue pena mayor.....Juan Urrede
 c. 1470

Rodrigo Martines.....Anonymous
 c. 1470

- 8:30 Rehearsal of Honegger's "King David". Toledo Symphony Orchestra, Joseph Hawthorne, Conductor, and Chorus from Bowling Green State University.

WEDNESDAY, FEBRUARY 17—MORNING

- 8:30 Junior and Senior Piano. Lecture demonstration: "Mechanics of Technique" Adele Marcus, pianist, Juilliard School of Music, New York, N. Y.

- 8:30 Theory-Composition. "Theory and Performance Practice". Presiding—Paul Schwartz, Kenyon College, Gambier, Ohio.

- 8:30 Musicology and Strings. Concert by Alard String Quartet, Wilmington College, Wilmington, Ohio. Donald Hopkins, first violin; Raymond Page, second violin; Arnold Magnes, viola; Leonard Feldman, cello.
 Quartet No. 2.....William Bergsma
 "Comments on the String Quartets of Arnold Schoenberg" Howard E. Smither, Oberlin Conservatory of Music.

- Quartet No. 3.....Arnold Schoenberg
 10:00 Student Affiliates. Performances by Student Affiliates from various states in the Division. Presiding—Ado Brant.

- 10:00 Strings and Musicology. Concert by Oberlin String Quartet, Oberlin Conservatory of Music. Paul C. Shure, first violin; John Dalley, second violin; William Ber-
 man, viola; Peter Howard, cello.

Quartet in F, Op. 77, No. 2.....Haydn
 Quartet No. 2.....Kodaly
 Quartet, Op. 59, No. 3.....Beethoven

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WEST CENTRAL DIVISION

COLORADO IOWA KANSAS

MISSOURI NEBRASKA SOUTH DAKOTA

FOURTH BIENNIAL CONVENTION

FEBRUARY 23-26, 1960

HOTEL LASSEN, WICHITA, KANSAS

A rich store of musical events has been planned for the Fourth Biennial Convention of the MTNA West Central Division to be held in Wichita, Kansas, February 23-26, 1960. Convention headquarters will be the Hotel Lassen. Local Convention Cochairmen are Mrs. Nelle O. Taylor and Gordon Terwilliger.

Heading the list of the fine concerts will be the concert by the Wichita Symphony under the direction of James P. Robertson. A feature of the Kansas Day celebration will be a performance by the Pittsburg, Kansas, State College musical organizations of the opera "Telemachus" by Markwood Holmes. There will also be opera presentations by a group from Wichita University.

A number of outstanding ensembles and musical organizations from Wichita University will also give performances during the convention. A recent addition to the program has been the Southeast High School Madrigal Singers under the direction of Gordon Flood, head of the Music Department.

The Kansas State University Resident String Quartet, The Joplin Junior College Choir directed by Oliver Sovereign, and the Ft. Hays Kansas State College Clarinet Choir under the direction of Harold Palmer are also among those to be heard in concert.

The banquet will be a particularly festive occasion with Dean Lundquist of Wichita University speaking on the topic "The Tradition of Civility." Following this there will be a program by the "Singing Quakers" from Friends University, with Cecil J. Riney as conductor.

Toastmaster for the banquet will be Dr. James B. Peterson, past president of the West Central Division, and now Vice President of MTNA.

An unusual feature of the convention this year will be the preconvention Workshop where state, local, and district officers will meet under the leadership of Dr.

James B. Peterson, Chairman of the Council of State and Local Associations. This will take place on Monday, February 22nd, the day preceding the opening of the convention.

Another feature will be the Student Auditions for the winners of the auditions of the various states which will take place on Tuesday morning of the opening of the convention. The winners will appear before the convention at a General Session later in the day.

At this General Session at 1:30, the opening address will be given by the national president of MTNA, Lavahn Maesch of Lawrence Conservatory, Appleton, Wisconsin. His topic will be "Creativity, Conformity, and Third Dimensions."

Some changes in the MTNA West Central Division constitution and bylaws will be voted upon during the 1960 convention. Changes have been recommended for Article II of the constitution and Article III of the bylaws.

Each Article in its present wording followed by the suggested change appears below:

Constitution. Article II, Section 2. (As it now stands.) The officers of the West Central Division of the MTNA shall be a President, Vice President, a Secretary-Treasurer, elected in such a manner, and for such terms of office as are prescribed in the Bylaws of the Division. Vacancies in the list of officers for the current term may be filled by the Divisional Executive Committee at its discretion. An Archivist shall be appointed by the President.

Constitution. Article II, Section 2. (Recommended change.) The officers of the West Central Division of the MTNA shall be a President, two Vice Presidents, and a Secretary-Treasurer, elected in such a manner and for

(Continued on page 20)



MAX EXNER, of Iowa State University, Ames, will participate in a panel discussion on Church Music at the MTNA 1960 West Central Division Convention.



JAMES P. ROBERTSON, conductor of the Wichita Symphony Orchestra, one of the groups to perform at the West Central Division 1960 Convention.



GORDON B. TERWILLIGER of Wichita University, Local Co-chairman with Mrs. Nelle O. Taylor for the 1960 MTNA West Central Division Convention.

SOUTHWESTERN DIVISION

ARKANSAS NEW MEXICO

OKLAHOMA TEXAS

FIFTH BIENNIAL CONVENTION

FEBRUARY 28 - MARCH 2, 1960

MARION HOTEL, LITTLE ROCK, ARKANSAS

SUNDAY, FEBRUARY 28—MORNING

- 10:00 Registration.
- 10:00 Exhibits open.
- 10:00 Hospitality and Information.
- 10:00 Divisional Executive Committee Meeting.
- 10:00 National Association of Schools of Music, Region 9.
- 10:00 National Opera Association, Southwest District.

SUNDAY, FEBRUARY 28—AFTERNOON

- 2:00 Opening General Session. Presiding—Howard Groth, Chairman, Department of Music, Arkansas State Teachers College, Conway, President, MTNA Southwestern Division. Greetings by Dr. Duane H. Haskell, immediate past President, MTNA, and Head, Department of Fine Arts, Arkansas State College, State College.
- 3:00 General Session. College Music. Presiding—Rachel Kent, Beaumont, Texas. Program by students from college departments and schools of music in the Division.

SUNDAY, FEBRUARY 28—EVENING

- 8:00 General Session. Address "Music of the Americas" by Dr. Robert Buggert, Director, School of Music, University of Oklahoma, Norman.
- 9:00 Concert. University of Arkansas Symphony Orchestra, Dr. Marx Pales, Conductor.
 - Two Choric Dances, Op. 17B.....Paul Creston
 - Adagio for Strings.....Samuel Barber
 - Concerto in D Major, Op. 61....Ludwig van Beethoven
 - Barbara Heinen, violinist
 - New England Triptych.....William Schuman
 - Three Pieces After William Billings
 - I. Be Glad Then America
 - II. When Jesus Wept
 - III. Chester

MONDAY, FEBRUARY 29—MORNING

- 8:00 Registration.

OUACHITA COLLEGE PIANO SOLOISTS WHO WILL PERFORM AT THE NATIONAL GUILD OF PIANO TEACHERS LUNCHEON DURING THE SOUTHWESTERN DIVISION 1960 CONVENTION



EMILY BALCOM



CAROLINE WOODELL



HELEN REED

- 8:30 Senior Piano. Presiding—J. Wilgus Eberly, Chairman, Department of Music, Texas Women's University, Denton. "Baroque Interpretation" Dr. Eugene J. Ulrich, Phillips University, Enid, Oklahoma. "A Creative Appraisal to Interpretation" Dr. Edwin Gerschefski, Chairman, Department of Music, University of New Mexico, Albuquerque.
 - Sonata for Four Hands, K. 497.....Mozart
 - Margaret and J. Wilgus Eberly, duo-pianists
- 8:30 Organ and Church Music. Presiding — Mary Ruth McCulley, West Texas State College, Canyon. "Contemporary Trends in Organ Building" Robert Geisler, Fort Worth, Texas. "Technics and Repertoire in Church Choir Rehearsals" Dr. Lloyd Pfautsch, Southern Methodist University, Dallas. "The Organ Instructor" Mildred Andrews, Oklahoma University, Norman.
- 8:30 Voice and Choral Music. Morris Beachy, University of Texas, Austin.
- 8:30 Strings. Presiding — Carl Forsberg, Arkansas State Teachers College, Conway. Program of chamber music presented by students from the University of Arkansas, Arkansas State Teachers College, and Harding College.
- 10:30 Musicology. Presiding—Dr. Elwyn Wienandt, Chairman, Graduate Studies, Baylor University, Waco, Texas. "Toward the Realization of an American Style: Creston and Schuman" Roland Jackson, University of Arkansas, Fayetteville. "Comic Opera in America—Past and Present" Dr. Michael Winesanker, Texas Christian University, Fort Worth. "Music and American Culture" Dr. Elwyn Wienandt.
- 10:30 Music Therapy. Presiding — Vance Cotter, Texas Women's University, Denton.
- 10:30 Student Affiliate. Presiding—Mrs. Curtis C. Smith, Waco, Texas. Program by student representatives of Arkansas, New Mexico, Oklahoma, and Texas.
- 10:30 Theory-Composition. Presiding—Mrs. Gail Boyd de Stwolinski, University of Oklahoma, Norman. "Materials, Theories, and Pedagogies of Contemporary Music" Mr. W. F. McBeth, Ouachita College, Arkadelphia, Arkansas; Dr. Elmer Schoettle, University of Houston; Dr. Bela Rosza, University of Tulsa.

MONDAY, FEBRUARY 29—AFTERNOON

- 12:30 Luncheons. Council of State and Local Presidents, National Association of Teachers of Singing, Mu Phi Epsilon, Phi Mu Alpha, Sigma Alpha Iota.
- 2:00 General Session. Presiding — Dr. Bruce Benward, Chairman, Department of Music, University of Arkansas, Fayetteville. "Composing With Electrons" Norman De Marco, University of Arkansas, Fayetteville. Piano Recital by Rodney Ash, Chairman of the Piano Division, School of Music, Oklahoma State University, Stillwater.
- 4:00 American Music.
- 4:00 Music Education. Presiding — Dr. Jack Stephenson, University of New Mexico, Albuquerque.
- 4:00 Opera. Presiding — Spencer Norton, University of Oklahoma, Norman.
- 4:00 Junior Piano. Presiding—Ardath Johnson, Musical Arts Conservatory, Amarillo, Texas. Topic: *Some Stimuli for Producing Better Work on the Precollege Level.* "The Value of Ensemble Playing" Evelyn Seem, Enid, Oklahoma. "The Value of Having Specific Goals Toward Which Students Should Work" Ruth Jones, Clovis, New Mexico. "The Value of Public Perform-

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ance" John Price, Texas Technological College, Lubbock.

5:30 Executive Committee Meeting.

MONDAY, FEBRUARY 29—EVENING

- 8:00 General Session. Program by the String Trio of North Texas State University, Denton.
Serenade, Op. 10.....E. Dohnanyi
Opera program. A presentation of Workshop Scenes by the Opera Workshop of the University of Oklahoma, Spencer Norton, Director.
The Devil and Daniel Webster.....Douglas Moore
The Opera Workshop of Eastern New Mexico University, Portales, David Scott, Director.
- 10:00 Reception for all MTNA members of the Southwestern Division. Hosts—Arkansas State Music Teachers Association.

TUESDAY, MARCH 1—MORNING

- 8:00 Registration.
- 8:30 Music Education. Presiding — Dr. Jack Stephenson, University of New Mexico, Albuquerque.
- 8:30 Theory, Junior Piano, and Strings. Presiding — Dr. Bruce Benward, Chairman, Department of Music, University of Arkansas, Fayetteville. "Theory for the Private Teacher" Mrs. Frances Townsend, Fayetteville, Arkansas; Jean Little, Hardin-Simmons University, Abilene, Texas; Mrs. Nell Keaton Cook, Muskogee, Oklahoma.
- 8:30 Council of State and Local Presidents. Presiding — Mrs. Elizabeth Morris, President, Texas Music Teachers Association, Amarillo. "The How and Why of State Music Publications" Mrs. H. E. Tye, Texarkana, Arkansas; Dr. Hattie Mae Butterfield, Chairman, Department of Music, Fort Smith Junior College, Fort Smith, Arkansas; Kenneth Osborne, University of Arkansas, Fayetteville. "Laws and Legislation Affecting the Musical Profession" Gillian Buchanan, Eastern New Mexico University, Portales; Byrdie Danfelter, Danfelter School of Music, Albuquerque, New Mexico; Carl Jacobs, New Mexico State University, University Park. "Membership at Local, State, and National Levels" Mary Shoe Lowe, Muskogee, Oklahoma; Dr. Robert L. Briggs, Chairman, Department of Music, Tulsa University, Tulsa, Oklahoma; Marjorie Bucher, Bartlesville, Oklahoma. "Officers of Local, State, and National Associations" Rachel Kent, Beaumont, Texas; Elizabeth Morris, Amarillo, Texas; Dr. Joseph Kirshbaum, Chairman, Department of Music, Tyler Junior College, Tyler, Texas.
- 8:30 Piano Teachers Workshop. Presiding — Ceila Mae Bryant, University of Oklahoma, Norman.
- 8:30 Voice and Choral Music. Presiding—Jane Snow, University of New Mexico, Albuquerque. Lecture-Recital on German Lieder by Miss Snow.
- 10:30 American Music.
- 10:30 Strings. Presiding — Carl Forsberg, Arkansas State Teachers College, Conway. Program by the String Trio of North Texas State University, Denton.
String Trio, Op. 63.....Ernst Toch
"Contemporary Solo Material for String Instruments" Lecture-Demonstration by the members of the String Trio.
- 10:30 Senior Piano and Musicology. Presiding—Dr. Elwyn Wienandt, Chairman of Graduate Studies, School of Music, Baylor University, Waco, Texas. "The Editor's Function in Preparing Music Editions" Dr. Howard Mueller, Austin College, Sherman, Texas. "The Publisher's Approach to the Preparation of Musical Editions" Don Malin, Educational Director, Mills Music, Inc., New York, N. Y.
- 10:30 Organ and Church Music. Presiding — Mary Ruth McCulley, West Texas State College, Canyon. "The Role of the State College in Preparing Students for the Ministry of Music" Elsa Porter, West Texas State College, Canyon. "A New Organ: A New Tonality" Emlyn Owen, W. W. Kimball Company, Melrose Park, Illinois. "Hints for Practicing" Adrienne Reisner, Trinity Lutheran Church, Fort Worth, Texas. "The Art of Planning the Service of Worship" Glenn Metcalf, Trinity Cathedral, Little Rock, Arkansas. "Repertory Guide for the Church Organist" Dr. Nita Akin, Midwestern University, Wichita Falls, Texas.
- 10:30 Music Therapy. Presiding — Vance Cotter, Texas Women's University, Denton.
- 10:30 Opera. Presiding — Spencer Norton, University of Oklahoma, Norman.

TUESDAY, MARCH 1—AFTERNOON

- 12:00 Luncheons. National Opera Association, Student Affiliate.
- 1:00 Piano Recital. Jacques Abram, Pianist in Residence, Oklahoma College for Women, Chickasha.
Chromatic Fantasy and Fugue.....Bach
Sonata, K. 310.....Mozart
Sonata in B Flat Minor, Op. 34.....Chopin
Poissons d'or.....Debussy
Feux d'Artifice.....Debussy
Sonata 1926.....Bartok
- 2:15 General Session. Voice Recital, Desire Ligeti, Artist in Residence, Texas Women's University, Denton.
- 4:00 General Session. Presiding — Howard Groth, President, MTNA Southwestern Division, Chairman, Department of Music, Arkansas State Teachers College, Conway. Address by LaVahn Maesch, MTNA President, Director, Conservatory of Music, Lawrence Music-Drama Center, Appleton, Wisconsin. Biennial Business Meeting. Program by the Oklahoma City University Singers, James Nielson, Director.

TUESDAY, MARCH 1—EVENING

- 7:00 Convention Banquet. Program by the University of Oklahoma Men's Glee Club, Chester Francis, Director.

WEDNESDAY, MARCH 2—MORNING

ARKANSAS DAY

- 7:00 Arkansas State Music Teachers Association Board Breakfast.
- 8:30 General Session. Presiding — Mrs. Walter J. Giller, Arkansas State Music Teachers Association Piano and Voice winners. Mrs. Grady Smith, Head, Department of Music, Henderson State Teachers College, Arkadelphia, Arkansas, Contest Chairman.
- 8:50 "The Music Publishing Industry" Allison Demarest, Music Publishers Association of the United States.
- 9:10 Piano Recital. Caryl Matthews, Visiting Instructor of Piano, Arkansas State Teachers College, Conway.
Suite, Op. 14.....Bartok
L'isle joyeuse.....Debussy
- 9:30 "Keyboard Experience in the Classroom and How it Relates to Private Piano Teaching" Mr. Marion S. Egbert, Vice President, American Music Conference.
- 10:30 Piano Recital. Theodore Lange, Chairman, Piano Division, Department of Fine Arts, Arkansas State College, State College.
- 10:50 General Session. Presiding—Mrs. H. E. Tye, immediate past President, Arkansas State Music Teachers Association, Texarkana. "The Needs of the Arkansas State Music Teachers Association" Kenneth Osborne, University of Arkansas, Fayetteville; Evelyn Bowden,

(Continued on page 25)



SCENE FROM DEBUSSY'S "L'ENFANT PRODIGE" to be performed Wednesday, March 2nd, by the Ouachita College Opera Workshop at the MTNA Southwestern Division 1960 convention.

WESTERN DIVISION

ARIZONA IDAHO MONTANA
OREGON UTAH WASHINGTON

FIFTH BIENNIAL CONVENTION

JULY 24-28, 1960

UNIVERSITY OF OREGON, EUGENE

THE MTNA Western Division "Family" Convention will be held at the University of Oregon School of Music, July 24-28, 1960.

Since Eugene, Oregon, is in one of the world's most beautiful summer vacation-lands, it is hoped that MTNA members can this year combine convention activities with an enjoyable family vacation. With this in mind it has been decided that a member's convention registration fee should permit nonmusicians of his or her family to attend any sessions which interest them.

Nonmusical husbands, wives, or children will have activities planned for their participation during convention sessions, but it will be necessary to have some idea of numbers and ages through preconvention registration in order to have a staff for such a program.

Dean of the Oregon University School of Music, Theodore Kratt, has made arrangements so that families or individuals can procure inexpensive housing right on the campus. Plenty of housing is also available in Eugene's fine motels and hotels.

Stacey L. Green, Administrative Assistant to Dean Kratt, is Local Chairman, and questions involving use of the University's facilities should be addressed to him.

The dormitories in which convention delegates will be housed are new and very comfortable, attractively decorated, and with ample lounging space. They are a modern type of architecture, and numerous courtyards are contained within the confines of the whole group of dormitories. These courtyards are attractively landscaped.

The rooms are equipped with two

single, but wide, cot-type of bed, one on each side of the room, with plenty of space between. Closet space and bathroom facilities are very ample.

It is the hope of the University Housing Director that as many of the rooms as possible may be occupied by two people, that is, as a double room. However, single rooms will be available at a higher price.

The dormitories are equipped with numerous kitchens and dining rooms, very attractively decorated and nicely positioned with respect to the dormitory facilities.

Room and Board

Prices covering lodging and meals are quite moderate. For four days the price for a delegate will be \$28.00. This covers three meals a day for four days, and lodging for four nights, and is based on the assumption that the delegate will share a double room. For the spouse, husband or wife as the case may be, the price of lodging and meals for four days will be \$24.00. Children under 12 will get lodging and meals for four days at \$12.00. Children over 12 years of age will be charged the same price as that of the spouse, namely \$24.00.

For those wishing a single room, meals and lodging for four days will cost \$35.00.

Higher rates will be charged people who wish dormitory lodging and meals for less than four days.

A number of local sightseeing tours are also being planned for the convention time, and at its close there will be a half-day trip to Crater Lake.

(Continued on page 23)



CRATER LAKE, Oregon's blue gem in the Cascade Mountains, is set in the cauldron of an ancient volcano. Within the Lake is Wizard Island, itself a small extinct volcano with its small crater and cone shaped top. In the background of this scene at the Lake is Llao Rock a famous landmark along the rim.



PIANO SECTION of MTNA

MEMO

To: Members of MTNA Piano Section
From: Polly Gibbs, Chairman

Professor of Music
Louisiana State University
Baton Rouge 3, Louisiana

MY sincere thanks to all who sent replies to my memorandum in the September-October, 1959, issue of this magazine. As a result of your good suggestions, several interesting things have happened.

State-Divisional-National Organization

On assuming office as Chairman of the MTNA Piano Section, I began to work on a committee organization of piano teachers. The National Committee consists of the Chairman, the Secretary, and one representative from each of the five MTNA Divisions.

Each Division Chairman heads a committee consisting of one teacher from each of the State Associations in his Division. Thus we have lines of communication that should enable us to keep in close touch with piano teachers throughout the country.

See list below.

Questionnaires

In a further effort to determine ways in which the Piano Section could be of real service to teachers, a questionnaire was worked out. Copies were sent to all State Presidents with a request that they be forwarded to interested piano teachers. Anyone who did not receive a copy may have it by writing to me. We shall appreciate your help in getting one to every piano teacher. Over 500 have already gone out.

From early replies to the questionnaire, it appears that teachers approve our plan to prepare a series of pamphlets and articles on important problems of piano teaching. If you have a pet topic which should receive attention in such a series, please do send it to me. Also

send names and addresses of good writers.

Workshops

Replies to the questionnaire have also indicated great interest in workshops devoted to the problems of piano teaching. Special mention was made of the need in smaller communities.

I am delighted to announce that several experienced workshop leaders have, at my request, agreed to give their services free of charge for a limited number of workshops. What a wonderful opportunity for any group of teachers to have a stimulating session for discussion on piano teaching. For further details, send me a card with your name and address.

Exchange of Ideas

Another important need has come to our attention through replies to my previous AMT memo. Teachers want to hear expressions of opinion from others doing similar work.

It seems that this Piano Section Page is an appropriate medium for such an informal exchange of ideas. Furthermore, it seems appropriate that the first of these statements, which follows, is concerned with basic objectives of piano teaching.

We hope other writers will send me brief replies to this or ideas on other subjects. Perhaps a thought provoking series will result.

The following was submitted by Ferol Hopson of Tacoma, Washington:

(Continued on page 15)

SOUTHERN DIVISION 1960 CONVENTION SPEAKERS



STORM BULL, internationally known concert pianist, member of the University of Colorado School of Music faculty, will participate in the Southern Division 1960 Convention.



PAUL ROLLAND, of the University of Illinois, will speak on "Fundamentals of Violin Playing," February 9th, at the Southern Division 1960 Convention.



MARVIN KAHN, of North Yonkers, N. Y., will speak on "Popular Music: Improvisation - a Lost Art" at the MTNA Southern Division 1960 Convention.

PIANO SECTION of MTNA

HISTORY OF THE PIANO ETUDE

PART III

BY EDYTH WAGNER

LESSER STUDY-WRITERS

These men were well-known in their day. Their work towards the development of modern piano technique must be mentioned.

1. *Dussek* (1761-1812) was a Czech. Actually, he wrote no studies, as such, but introduced the quasi-Romantic lyric element into pianoforte technique, which makes him a link between Mozart and Weber, Hummel, Chopin, and Henselt. In 1800, he published the *Pianoforte Method*. An interesting sidelight is that he is thought to be the first virtuoso to place the piano sidewise to the audience on the stage.

2. *Berger, Ludwig* (1777-1822) taught in Berlin. He continued the Clementi-Cramer style, was a pupil of the former and teacher of Mendelssohn, Taubert, and Henselt. His opera 12, 22, 30, and 41 have a technical use in solidity, progress in extensions, and repeated notes and shakes.

3. *Taubert, Wilhelm* (1811-1891) wrote a *Companella, Etude de Concert*, op. 41.

4. *Steibelt, Daniel* (1765-1823) taught in St. Petersburg. His 50 *Studies*, op. 78 are excellent studies of the Clementi type.

5. *Field* (1782 Dublin—1837 Moscow) was a Clementi pupil. His sweet, sustained, delicate style, and original touch, rich singing tone, and cantabile mark him as an important predecessor of Chopin.

6. *Kalkbrenner* (1788-1849) taught in Paris and London. His *Method* has twelve studies advocating the Cle-

menti-Cramer style. His main innovation was octave studies played from the wrist. He also gave solos to the left hand (op. 42), and advocated independence of the fingers.

7. *Schmitt, Aloys* (1788-1866) worked in Frankfurt. Op. 16, *Studies for the Pianoforte*, Op. 55, *Nouvelles Etudes*, and op. 67, *Eighteen Studies* are modern and tuneful in the Cramer style. The best selection is the Gerner publication. They are good for broken-chord work, simple double thirds. His *Method of Pianoforte Playing*, Op. 114 is for progressively developing the fingers and the taste. He was also noted as the teacher of Hiller.

8. *Schmitt, Jacob* (1803-1853) the brother of Aloys, published a *School of Pianoforte Playing*, op. 301, *Four Etudes brillantes*, op. 271, and *Four Etudes de Concert*, op. 330.

9. *Bertini* (1798-1876) taught in Paris. His *Studies* op. 28 and 32 were written to be preparatory to Cramer. They are for phrasing, staccato, expression, and opus 100 is for small hands. Though these are still useful, they are a weak "reflection of Hummel."²⁶

10. *Mayer, Charles* (1799-1862) taught in St. Petersburg and Dresden. He was successor and pupil of Field. His virtuoso technique shows development; e.g. *Etudes* are among the most modern. His opera 119 and 305 show a direct link to Chopin and Henselt and are graceful and interesting.

11. *Kessler* (1800-1872) taught in Poland and Vienna. His style is stiff and unwieldy, but in energy is the forerunner of Hiller. For endurance opus 20 and 100 may be used.

12. *Herz* (1806-1872) was a fashionable virtuoso and pedagogue. He is

the "last thought of Weber." His *Etudes from Method de Piano* display a showy technique based on Weber.

13. *Hiller* (1811-1885) was a pupil of Hummel. His works switch from the lyric classic style to the Romantic. He wrote *Caprices and Etudes*, op. 4, 14, and 20, the 24 *Etudes*, opus 15 showed admiration for Liszt, and the 34 *Rhythmische Studien*, op. 56.

14. *Kullak, Th.* (1812-1882) was a Berlin teacher. His *School of Octaves*, op. 8 and op. 48 are still among the best. He was the teacher of Bischoff, Moszkowsky, and Scharwenka.

15. *Thalberg* (1812-1871) used the Viennese style. He had a polished, cold manner between Döhler and Liszt. *Theme Original et Etude* uses repeated notes, *La Cadence*, alternates turns and staccato notes, *Andante in Db*, chromatic runs. *The 12 Grand Studies*, op. 26, utilizes thumbs for melody notes while the rest of the hand plays brilliant arpeggio figures. He had the reputation of being Liszt's main competitor in Paris.

16. *Vollweiler, Carl* (1813-1848) lived in St. Petersburg from 1835 on. His work has pleasing melody, refined harmony, and good piano style. *Six Etudes Melodiques*, op. 4, and *Etudes lyriques*, op. 9 and 10 are romantic, delightful, and really counterparts to Mendelssohn's *Songs Without Words*. Notice how the poetic expressive element is gradually coming into the etude.

17. *Döhler, Th.*, (1814-1856) started from Naples, was a pupil of Czerny and traveling virtuoso. His *Etudes de Salon*, op. 42, are useful for smooth, swift style, pieces for the left hand alone.²⁷

18. *Henselt*, (1814-1889) was Bavarian, but lived in St. Petersburg from 1837 on. He wrote *Concert Etudes*, op. 2 and 12 *Etudes de Salon*, op. 5, which are helpful for their use of arpeggio extensions of Weber, which he carried to a cul-de-sac, a sonorous lyrical style including the poetic style of Chopin (e.g. "Si Oiseau j'etais"), and the power of Liszt (e.g. "Thanksgiving after a Storm"). He is sometimes called the "German Chopin." He was a pupil of Hummer, and his studies are romantic and poetic. He also composed a second piano part to selected Cramer studies. Henselt

(Continued on page 16)

Edyth Wagner is a faculty member of the University of Southern California Music Preparatory School of Los Angeles, of the San Bernardino Valley College Extension, and has her own studios in San Bernardino and Long Beach.

FROM THE STATE ORGANIZATIONS

IOWA ADOPTS CERTIFICATION PLAN FOR PRIVATE TEACHERS

THE Iowa Music Teachers Association adopted a Certification Plan for Private Teachers for the state at their annual convention meeting in Ames, October 24-26, 1959.

The plan adopted sets up a program for three certificates which may be attained by private music teachers of the state. The first is the *Provisional Certificate* which has a minimum requirement of four years of private study and three years of successful teaching, or a Bachelor of Music degree.

The *Standard Certificate* is attained by fulfilling a number of other qualifications including the presentation of three students of various levels of achievement for auditions.

The highest level of certification is the *Masters Certificate* which is good for life and which requires further study and proof of advanced attainment and experience. Teachers may also be qualified by the receiving of a Masters Degree.

The Board of Certification elected at the convention includes: Mrs. J. Bruce Potter, Harlan; Miss Norma Cross of the University of Iowa; Mrs. Loren Witt, Waterloo; Mrs. Ruth Emmert Fallein of Drake University; Mrs. Suzanne Conklin of Iowa State Teachers College, Cedar Falls; Mrs. Alice Hackett, Fort Dodge; Mrs. Helen Malone, Simpson College; Mr. Norman Goodbrod of Grinnell College; with Dr. Paul Beckhelm of Cornell College as Chairman of the Board.

CONVENTION CALENDAR

STATES

Kentucky	February 9-12, 1960. Kentucky Hotel, Louisville
Kansas	February 17-18, 1960. Hotel Lassen, Wichita
Alabama	March 4-5, 1960. Howard College, Birmingham
Oklahoma	March 13-14, 1960. Oklahoma State University, Stillwater
Utah	Spring, 1960. Ben Lomond Hotel, Ogden
Michigan	April, 1960. Flint
Minnesota	June 12-14, 1960. University of Minnesota, Minneapolis
Texas	June 12-15, 1960. Robert Driscoll Hotel, Corpus Christi
Ohio	June 21-23, 1960. Hotel St. Francis, Canton
Washington	June, 1960. Whitman College, Spokane
Indiana	July 10-12, 1960. Indiana Central College, Indianapolis
Oregon	July 28, 1960. University of Oregon, Eugene
North Dakota	October 9-10, 1960. Bismarck
Mississippi	October 29, 1960. University of Mississippi, Oxford
Michigan	October, 1960. Ypsilanti
Wisconsin	October, 1960. State College, Oshkosh
Florida	October 30-November 1, 1960. Miami
Louisiana	October or November, 1960. Louisiana Polytechnic Institute, Ruston
Missouri	November, 1960. University of Missouri, Columbia
Iowa	November 13-14, 1960. Hotel Sheraton-Montrose, Cedar Rapids
Nebraska	November 14-15, 1960. Hotel Sheraton Fontenelle, Omaha
Pennsylvania	October, 1961

DIVISIONAL

Southern	February 9-12, 1960. Kentucky Hotel, Louisville, Kentucky
East Central	February 16-19, 1960. Commodore Perry Hotel, Toledo, Ohio
West Central	February 23-26, 1960. Hotel Lassen, Wichita, Kansas
Southwestern	February 28-March 2, 1960. Hotel Marion, Little Rock, Arkansas
Western	July 24-28, 1960. University of Oregon, Eugene, Oregon

NATIONAL

1961	February 26-March 2. Hotel Sheraton, Philadelphia, Pennsylvania
1963	March 17-21. Hotel Sherman, Chicago, Illinois

OKLAHOMA

by Robert L. Briggs

OKLAHOMA music teachers are looking forward to the OMTA state convention to be held on the campus of Oklahoma State University in Stillwater, March 13-14, 1960. An excellent program has been arranged under the direction of Mr. Lemuel Childers, past President of OMTA, together with Mrs. Mary Shoe Lowe, the present President.

Highlights of the convention pro-

gram will be the inclusion of master classes and lectures by several prominent musician-teachers in America. Dr. Leo Podolsky, noted pianist and teacher, will hold such a class, and will also give a demonstrated lecture entitled "The Modern Approach by the Modern Student to the Modern Piano." Oklahoma teachers will have the opportunity to arrange for private lessons with Dr. Podolsky during the convention.

Dr. Podolsky is honorary Vice President of the Sherwood Music School, Chicago, and is widely known for his world-wide tours, as well as numerous appearances with major symphonies in America. He has a long list of publications which he has edited.

Mr. Louis Cunningham, assistant professor of voice at the University of Tulsa, will hold a master class in voice. Mr. Cunningham is well known through the Southwest as a highly successful teacher and vocal coach.

A special concert attraction will be one by Marilyn Mason, organist, and Paul Doktor, violist. Each will also hold a master class in his or her major field. Additional music will be supplied by the Oklahoma State University choir. One of the important musical events will be the annual recital by noncollege students,

selected by auditions throughout the state.

Dr. Rodney Ash, a member of the piano faculty at OSU, will present a special concert following the annual banquet on Sunday. A recital will also be given on Monday by students at the college level, selected from among the many institutions of higher education in the state of Oklahoma.

Rooms have been set aside at the Union Club on the Oklahoma State University Campus in the Student Union. Arrangements may be made in advance for housing. All events will be held on the campus. Dr. Max Mitchell, chairman of the Department of Music at OSU, is responsible for arrangements.

"A very fine and useful book for singers and teachers of singing."

—BERNARD TAYLOR,
President, National Association
of Teachers of Singing

MANUAL OF BEL CANTO

By IDA FRANCA

A concise, definitive guide to vocal technique by a great singer and teacher of voice, Madame Franca's book—the first of its kind to be written in English—fills a long-felt need.

"MANUAL OF BEL CANTO will be of prominent help for the young student in this country as it very cleverly guides him through all fields of professional singing . . . I shall recommend it to students as well as teachers."

—FREDERICK WALDMAN, Director of Musical Studies, Juilliard School of Music.

"Should be a permanent guide for young singers and students of singing."—ALEXANDER KIPNIS

"Masterly. It is a pleasure to recommend this excellent book." —JOSEPH COLEMAN, M.D., Physician to the Metropolitan Opera Company With musical examples and an appendix on voice defects. \$10.00 at all bookstores, or from

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PAUL DOKTOR, violist, and MARILYN MASON, organist, one of the special concert attractions of the Oklahoma MTA 1960 convention.



MARY SHOE LOWE, piano and theory teacher of Muskogee, President of the Oklahoma Music Teachers Association.



LEO PODOLSKY well-known pianist and teacher, will offer a piano master class and private lessons at the Oklahoma MTA 1960 convention.



LOUIS CUNNINGHAM, Assistant Professor of Voice, University of Tulsa, will offer a master class in voice at the Oklahoma MTA 1960 convention.



IN MEMORIAM



J. Ellwood Jepson, first President of the Utah Music Teachers Association.

MAY 12, 1959

THE following article by Laver K. Chaffin appeared in the November 6, 1959 issue of the *Deseret News*, Salt Lake City, Utah, newspaper, and is reprinted here by permission:

"This week while covering a meeting of the Granite Board of Education we ran across one of the most outstanding examples of teacher dedication we've ever heard. We'd like to share it with you.

"One of the items on the agenda for the Granite board meeting listed simply:

"Estate of J. Ellwood Jepson, see letters, etc.

"Under Mr. Jepson's will," one of the letters read, "all of his estate; real, personal and mixed, was bequeathed and devised to the Plymouth School for the sole purpose of the music department of the school and establishing of a special music fund, and for the purchase of a Steinway grand piano and other musical instruments and equipment needed for the band and orchestra at said school."

"Mr. Jepson's estate included an automobile, a grand piano, one home and two duplexes. Elmer J. Hartvigsen, superintendent of the Granite schools, estimated that the estate was worth from \$40,000 to \$50,000.

"Mr. Jepson, who was a cripple and wore a brace to bolster his spine, began teaching in the Granite District, at the Plymouth School, in Sep-

Boston University
School of Fine & Applied Arts

Library

tember of 1933. He taught instrumental music until his death May 12, 1959. After school hours he taught piano lessons. He was unmarried and had no family.

"Here's an example of a teacher whose generosity and dedication, as well as his influence, will live long after his departure."

Mr. J. Ellwood Jepson was the first President of the Utah Music Teachers Association, 1955-57. He became ill before his term of office was completed, and the Vice President, Miss Jessie M. Perry, completed the work of that first biennium.

Mr. Jepson was able to attend only one board meeting in the following biennium.

All members of the Utah Music Teachers Association are deeply indebted to Mr. Jepson for his unselfish diligence and foresight that brought the UMTA into existence.

Those of us who were privileged to know him will long remember his gratefulness for small favors, his thoughtfulness in dealing with others, and his dedication to his work, his students, and his profession. ▶ ▶ ▶

MEMO TO MEMBERS
OF MTNA
PIANO SECTION

(Continued from page 11)

WHAT ARE
THE
BASIC OBJECTIVES
FOR
PIANO TEACHERS?

The memo to piano teachers asking for suggestions as to what we need in the way of helps to teaching triggered an urge to ask questions nibbling in my mind for a long time. Where are we going, and why, or are we going anywhere? Is the instruction we offer and are the methods we use suitable to the needs of mid-twentieth century or do we still cherish ideas held over from the nineteenth?

Many teachers can recall a time when the great aim of piano teaching was to turn out virtuosos. Today most teachers and parents look at music teaching and learning more realistically. Children are not expected

to become great solo performers. Parents and teachers seek a more balanced development. But we need to define more exactly what we mean by music for enrichment and for social use, and several other terms that we hear.

The ideas seem to be sensible but we need to examine them carefully. Teachers have many students of average ability, usually with a genuine interest in studying piano. We do not want to cater to mediocre standards nor do we expect to teach only the gifted few who can achieve the highest.

If we can define our aims in general it might be something like this: to provide a basic training that will enable the student to use and enjoy his musical knowledge and skill at any level of development, and to proceed to advanced study, if he so desires.

Balanced Development

Balanced development means to me not only ability to play solo but also to play acceptable accompaniment for group singing in school, Sunday school, youth groups, and orchestra ensembles, and on any social occasion. It includes ability to hear a melody and recognize the characteristics of direction, intervals, beat, and rhythm, and to realize it on the keyboard with a minimum of fumbling. Training in these skills is sadly lacking in many teaching programs.

Balanced development should also include ability to improvise an accompaniment for a melody and to read at sight so easily that it is a pleasure to the student. He should also be encouraged to express his own musical ideas in intelligent form, not necessarily classical form. He should be well acquainted with forms and devices used by contemporary composers.

All this seems to be a large order. Can it be done in a private studio, or does this sort of training belong only to a School of Music?

It is my feeling that it can be accomplished in private instruction, if teachers really believe it is the desirable outcome of study. They must have the courage of their convictions.

The ideas listed above are not new. We often read pleas in *American Music Teacher* for more emphasis on some of these aspects of study. But we lack a basic statement of objectives which can be generally accepted

and worked out in an integrated program of study.

Psychologists tell us that a clearly understood goal is essential to any effort. What is our goal?

The implications of this outlook reach everyone, teachers, students, parents, and the whole community in which we operate. Private teachers suffer from isolation. We need to tie in our work with that of public school music, and many other community enterprises, so that all assist the student.

Perhaps we have given too much attention to the subject matter of

An imaginative
program that
makes teaching
music to
children
easy and fun



THE
PLAYGROUND
AS
MUSIC TEACHER

AN INTRODUCTION TO MUSIC
THROUGH GAMES

By MADELEINE CARABO-CONE

Co-author of
How to Help Children Learn Music

Play time becomes teaching time and the players hardly realize they're learning as they hop-skip-jump their way into the world of music. In terms of the games children love best—Blind-man's Buff, Follow the Leader, Drop the Handkerchief, etc.—Madeleine Carabo-Cone has dramatized the written language of music—the bass clef, the treble clef, notes, the lines and spaces of the grand staff.

Through these games, played on a music staff marked on either an indoor or outdoor field, the children absorb a working knowledge of the whole music staff. This original and creative method of making music a part of childhood experience will be valuable to teachers (who need no previous musical training to use the book) from kindergarten through junior high school, to playground directors and to parents.

*Illustrated with over 100
line drawings*

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music, and to building up technical skill. A teaching program concerned with human development involves many more difficulties than one dealing primarily with subject matter. But we must determine what is of first importance, then learn to deal with it.

The student should become a more important person through his study of piano; he should be better able to win the respect of his associates through his understanding and skill, and better able to meet the demands of the social scene in which he lives.

Music should function in his life in ways that are different from the fiercely competitive sports, and it can and should provide relief from the many pressures that make for unhealthy states of mind.

COMMITTEE ORGANIZATION

Chairman: Polly Gibbs, School of Music, Louisiana State University, Baton Rouge 3, Louisiana.

Secretary: Michael McDowell, Agnes Scott College, Decatur, Georgia.

Western Division

Division Chairman: Mrs. Fern Nolte Davidson, 223 Nineteenth Avenue South, Nampa, Idaho.

Arizona: Mrs. Nadine Dresskell, Arizona State University, Tempe.

Idaho: Mrs. Fern Nolte Davidson, 223 Nineteenth Avenue South, Nampa.

Oregon: Mrs. Amy Lee Arney, Route 2, Box 197, Sheridan.

Utah: Dr. Helen B. Folland, University of Utah, Salt Lake City.

Washington: Mr. Leonard Jacobson, Puget Sound University, Tacoma.

Others to be appointed.

West Central Division

Division Chairman: Mrs. Mary Harutun, 1530 Joplin Street, Joplin, Missouri.

Colorado: Mrs. Gladys Wardwell, 114 East Del Norte, Colorado Springs.

Iowa: Miss Ellen Burmeister, Department of Music, Iowa State College, Ames.

Kansas: Mrs. Floyd Flanagan, 1401 Campbell Street, Topeka.

Missouri: Miss Marie A. Guengerich, 101 North Pearl, Joplin.

South Dakota: Mrs. Katherine Johnson, Melgaard Road, R.R. No. 1, Aberdeen.

Others to be appointed.

East Central Division

Division Chairman: Mrs. Ava Case, School of Music, University of Michigan, Ann Arbor, Michigan.

Illinois: Mrs. Verona Pendell, 124 West Blair St., West Chicago.

Indiana: Mr. Sidney Foster, School of Music, Indiana University, Bloomington.

Michigan: Miss Myrtle Merrill, School of Music, Michigan State University, East Lansing.

Minnesota: Mr. Paul Freed, School of Music, University of Minnesota, Minneapolis.

North Dakota: Mrs. O. K. Jacobson, 315 Fifteenth Avenue North, Fargo.

Ohio: Mrs. Louise Glasgow Erickson, School of Fine Arts, Miami University, Oxford.

Pennsylvania: Miss Mae MacKenzie, 224 Wallace Boulevard, Pittsburgh 6.

Wisconsin: Mrs. Margaret Adrian, Montello.

Southern Division

Division Chairman: Miss Helen Greim, Cox Building, Maysville, Kentucky.

Alabama: Mr. Roy McAllister, College of Arts and Sciences, University of Alabama, University.

Florida: Mr. Gerson Yessin, Jacksonville College of Music, 2004 Herschel Street, Jacksonville.

Georgia: Mr. Walter Westafer, LaGrange College, LaGrange.

Kentucky: Mr. Maurice Hinson, Southern Baptist Theological Seminary, Lexington Road, Louisville.

Louisiana: Mrs. Lucile Snyder Soule, Dixon Hall, Newcomb College, New Orleans.

Mississippi: Dr. Mark Hoffman, University of Mississippi, Oxford.

Others to be appointed.

Southwestern Division

Division Chairman: Mr. Theodore Lang, Arkansas State College, State College, Arkansas.

New Mexico: Mrs. Norma Larsen, 606 Thirteenth Street North West, Albuquerque.

Oklahoma: Mr. Digby Bell, 1218 Leslie Lane, Norman.

Texas: Mr. William Murphy, 3302 47th Street, Lubbock.

Others to be appointed.

1961 National Convention Program Chairman

Senior Piano: Mr. Dallmeyer Russell, Pittsburgh Musical Institute, Pittsburgh, Pennsylvania.

Junior Piano: Miss Myrtle Merrill, Music Department, Michigan State University, East Lansing, Michigan.

HISTORY OF THE PIANO ETUDE

(Continued from page 12)

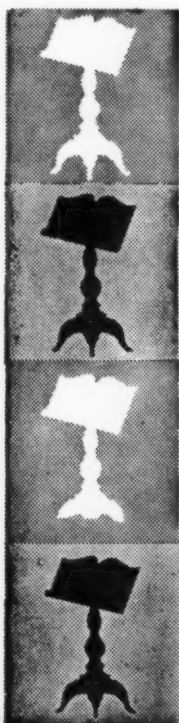
started the unique Russian School, according to Lenz, and "brought the piano into quite another channel."²⁸

19. *Heller, Stephen* (1815-1888) had a reputation of being next to Schumann as master of the "characteristic" piece. His *Studies* are world-wide teaching studies even today. Op. 16 is "the art of phrasing," op. 90 is expressive and pathetic, op. 125 delicate, op. 116 technical.

20. *Bennett, William Sterndale* (1816-1875) was an English pianist and composer. His *Six Studies*, op. 11 are not weak, but also are not among the giants of the age. No. 3 in Bb is best and the octave study, No. 6 is good.

21. *Löschor* (1819-1903) was a Berlin pedagogue, a pupil of Berger. He wrote 36 *Etudes* progressively arranged. They are good for all the styles of technique, melody playing, and general elegance.

22. *Köhler* (1820-1866) lived in Königsberg. He is called the "heir of Czerny," has unbending style of Clementi, and his elementary studies are not grateful. He covered all branches of technique and some of his *Ad-*



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vanced *Studies* are valuable for repetition and virtuosity.

Döring, Biehl, and Wolff had a similar style.

28. Ibid. p. 157.

23. *Tausig's Studies*' main principles are the use of similar fingering in similar phrases, and free use of the thumb on black keys.

24. *Berens* (1825-1880) lived in Stockholm. He wrote *Velocity School*, and *Studies for the Left Hand*.

IV

HEIGHT OF THE CONCERT ETUDE

The following is a typical romantic description of the height of the concert etude by that arch-romanticist, Schumann:

"Chopin's etudes are beautiful interpretations. You think of a solitary star fulfilling its destiny through the dark and lonesome hours; or of an aeolian harp, over which the artist's hands wander in every varying mood²⁹ . . . so he plays. The loveliest is in Ab (op. 25, No. 1) a poem rather than a study; . . . a wave of harmonies to the distant ether, in which melody and voice mingle."

V

TWENTIETH CENTURY ETUDES

The etude as a form combining technical prowess with tone color and poetry reached its height during the 19th century. Therefore twentieth century composers used the form in still a different way.

Brahms, in 1893, published *Fifty-One Exercises for the piano*. These go back to the old finger exercises à la Hanon, based upon a pattern which is used up and down the scale and then transposed to different keys. Brahms makes no attempt to compose a piece.

Johann Pischner of Prague and Louis Koehler in Königsberg were contemporaries of Brahms. Each established schools of pianoforte playing and wrote exercise books used for years by hundreds of students to strengthen and train their fingers.

These were not meant to be "musical creations." Alberto Jonas followed this lead in the U. S. during the early part of the twentieth century with his publication, *Master School of Modern Piano Playing and Virtuosity*.

Many contemporary composers combined the exercise and the concert etude in their publications. A typical example was Bela Bartok. Some of his studies are based upon folk-music of eastern Europe, especially in the use of irregular rhythmic patterns, but many revert back to the dry finger exercises. e.g. *Mikrokosmos*, Vol. 1-6 contain 153 progressive piano pieces illustrating technical and musical problems in the modern idioms for beginners through advanced. These were published during the years from 1926 through 1937. In 1903 he wrote a study for the left hand and in 1918 three *Etudes* which are dissonant, full of original

pianistic figures, and for the virtuoso.

Most of the piano literature left by Claude Debussy are collections of titled compositions giving the player a clue as to the "impression" the composed wanted to create. However, his fourth period of composition, around 1915, produced twelve etudes. These have some humor but are seldom played, because they are more technical than poetic and certainly lack the imagination of his earlier work.

1. For the "5 fingers"—after M. Czerny
2. For Thirds
3. For Fourths
4. For Sixths
5. For Octaves
6. For eight fingers—no thumbs
7. For chromatics
8. For ornaments
9. For repeated notes
10. For opposite sonorities (touch)

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11. For composed arpeggios (broken chords and added notes.)
12. For chords

The famous pianist Robert Casadesus has written eight etudes and a Toccata c. 1950 which exploit facility and the usual double note problems.

Eugene Goossens has written a difficult concert study and two studies based on folk tunes.

Valery Jelobinsky published six short etudes in 1933 which have titles, each concentrating on a different technical problem.

Alexandre Scriabin wrote twelve etudes which range from moderate to difficult, eight etudes which are difficult and use irregular cross meters and three dissonant ones in fifths, sevenths, and ninths.

Serge Prokofieff, in 1909, wrote four difficult studies with the usual pianistic problems of double notes, octaves, etc.

Karol Szymanowski, the Pole, wrote four studies, op. 4 using romantic idioms and later twelve etudes, op. 23 which are short but difficult.

In Latin America, L. Humberto Allende, in Chile, wrote six short etudes which are moderately difficult, and in Mexico Manuel Ponce wrote two short etudes, one is lyric and one is bravura with double notes.

In the United States, Ernest Toch, has written ten concert etudes, op. 55-59 which gives exercises in modern style based on the chromatic scale and other keyboard problems.

Richard F. Goldman has published an Etude on White Keys.

Ellis Kohs has a dissonant etude on an interval of a ninth, published in 1946.

Beryl Rubinstein, in 1929, published two etudes both fast and brilliant.

Igor Stravinsky wrote four etudes, c. 1908, which are rather long and dull, and black with many notes.

Virgil Thomson has ten etudes which are ingenious short pieces each exercising a different technical problem.

Aurelio Giorni wrote twenty-four etudes mentioned by Ernest Hutcheson in *The Literature of the Piano*.

This list has been limited to selections entitled Studies or "Etudes," and such, which the composer has designed to be primarily a study or exercise and not a piano piece or prelude.

The reader may find many more

twentieth century etudes, but these are especially mentioned in the bibliographical listings, or obtainable in well-stocked music stores.

FOOTNOTES

26. *A History of Pianoforte Playing and Piano Literature*, Weitzmann, G. Schirmer, New York, 1893. p. 153.
27. *The History of Pianoforte Music*, Westerby. E. P. Dutton & Co., New York, 1924. According to Westerby Döhler is superior to both Plachy and Hüntten, both well known pianists of the time. p. 153.
28. *Ibid.* p. 157.
29. Reference to op. 25, No. 1.

APPENDIX I

VON BÜLOW'S PRESCRIBED METHOD FOR BUILDING A FIRM TECHNIQUE

1. Schmitt, op. 16 Etudes
Heller, op. 45
2. Cramer Etudes
Heller, op. 46, 47
3. Czerny, School of Legato and Staccato
Clementi, Gradus ad Parnassum (selected and edited by Tausig)
Moscheles, op. 70, 24 Etudes "classical"
4. Henselt, Selected Etudes, op. 2, 5
Harberbier, Etudes—poésies
Moscheles, op. 75 Characteristic Etudes
5. Chopin, op. 10 and 25 Etudes, op. 28 Preludes
6. Liszt, 6 Etudes Paganini, 3 Concert Etudes, 12 Grande Etudes Transcendental
7. Rubinstein, Selected Etudes and Preludes
Kullak, Octave Etudes

APPENDIX II.

CLASSIFIED TECHNICAL EXTRACTS FROM THE WORKS OF THE MASTERS

1. Von Bülow—Applied Piano Technique
2. I. Phillip—Etudes Classiques (3 parts) in advanced *Exercises Journaliers*.
3. Buonamici—Passages from Beethoven
4. Langley—Selections
5. Heller—Chopin Studies
6. Henselt—Meister Studien

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WEST CENTRAL DIVISION 1960 CONVENTION

(Continued from page 7)

such terms of office as are prescribed in the bylaws of the Division. Vacancies in the list of officers for the current term may be filled by the Divisional Executive Committee at its discretion. An Archivist shall be appointed by the President.

Bylaws. Article III, Section 2. (As it now stands.) The President shall preside at all business sessions of the Division and its Executive Committee. He shall appoint all committees and perform all the duties implied by his title. He is an ex officio member of all committees.

Bylaws. Article III, Section 2. (Recommended change.) The President shall preside at all business sessions of the Division and its Executive Committee. He shall appoint all special and standing committees and perform all the duties implied by his title. He is an ex officio member of all committees.

Bylaws. Article III, Section 3. (As it now stands.) The Vice President shall assume the duties of the President in his absence and shall perform other duties as directed by him.

Bylaws. Article III, Section 3. (Recommended change. With the addition of a second vice president it will be necessary to have two new Sections to replace the present Section 3.) The First Vice President shall assume all the duties of the Pres-

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ident in the absence of that officer, and shall be responsible for the activities of all standing committees and sections, including their programs for the Divisional Convention.

Bylaws. Article III, Section 4. (Recommended.) The Second Vice President shall preside in the absence of the President and the First Vice President, shall serve as chairman of the divisional membership program, and as a consultant in membership campaigns by member state associations.

The present Article III, Section 4 of the bylaws describes the duties of the Secretary-Treasurer. This Section will remain unchanged, but will become Section 5.

The present Article III, Section 5 of the bylaws describes the duties of the Archivist. This Section will remain unchanged, but will become Section 6.

Bylaws. Article III, Section 6. (As it now stands.) The Executive Committee shall designate the standing committees within the Division.

Bylaws. Article III, Section 6 will become Section 7. (Recommended change.) The Executive Committee shall designate the special and standing committees within the Division.

The present Article III, Section 7 of the bylaws dealing with meetings of the Executive Committee will become Section 8.

Adoption of the above changes is recommended as being desirable. Careful reading will disclose that the recommended changes are slight, and their adoption will not alter the present workings of the Division.

A number of social occasions have been planned including a reception to the convention by the School of Music of Wichita University immediately following the evening concert by their organizations in their Fine Arts Building. Opportunity will also be given for luncheons by the various fraternal and social organizations.

There is every indication that the quality of the speakers, the discussions, and the music will be on a par with those of a national convention of MTNA.

Part of the convention program as given in the November-December, 1959, issue of AMERICAN MUSIC TEACHER was slightly transposed. Some of the sessions listed for Wednesday, February 24th, should

have been listed for Thursday, February 25th, and some of the sessions listed as meeting on Thursday should have been listed as meeting on Wednesday.

We are indeed sorry that these errors occurred, and we hope that the incorrect listings have not caused too much inconvenience.

Here are the corrections: the following meetings listed for Wednesday, February 24th should have been listed for Thursday, February 25th: College Choral, College Orchestra and Strings, Piano, Musicology, Voice and Theory-Composition,

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School Luncheons, General Session on Contemporary American Music, and Student Activities. These listings were the last ones in column two, page 9, and the first five on page 19, column one.

The following meetings listed for Thursday, February 25th should have been listed for Wednesday, February 24th: Theory-Composition, General Session (Kansas Day), Luncheon for Council of State and Local Associations, Piano and Musicology, and Church Music. These appear on page nineteen, November-December, 1959, AMERICAN MUSIC TEACHER, the bottom of column one, and the first three at the top of column two.

Latest word is that the luncheon for the Council of State and Local Associations has been canceled. Fraternal luncheons will be scheduled for Wednesday, February 24th. School luncheons will be held Thursday. ▶ ▶ ▶

IN MEMORIAM



Margaret B. Hall, President, MTNA East Central Division

NOVEMBER 18, 1959

IT is with great sadness that we announce the sudden death on November 18, 1959, of Mrs. Margaret B. Hall, President of the MTNA East Central Division. Mrs. Hall passed away in her sleep, apparently without any pain or trouble.

Her death was a shock not only to the community of Mansfield, Ohio, in which she lived, but also to those of us who were privileged to know her and work with her.

Born at Alton, Ontario, Canada, September 27, 1896, Mrs. Hall received all her early education in Canada. She was a graduate of the Toronto Conservatory of Music, and the Peabody Institute.

On August 6, 1917, she married Mr. George W. Hall in Detroit, Michigan, and moved to Mansfield, in 1937 from Baltimore, Maryland.

Mrs. Hall, listed in "Who's Who in Music in America", was a member of the First Church of Christ Scientist, a member and past president of the Altrusa Club, a member and past president of the Mansfield Music Study Club, a member and past president of Chapter AT of PEO, vice president of the Women's Auxiliary of the Mansfield Symphony Society, Inc., a member of the Board of the Frauen Chor and one of the accompanists, a member and past president of the Ohio Music Teachers Association, special member of the National Federation of Music Clubs, and currently President of the East Central Division of MTNA.

For a number of years, Mrs. Hall has been organist for the First Church of Christ Scientist, and has been a member of piano trios and quartets in Mansfield. At one time she was an instructor at St. Timothy's School for Girls at Catonsville, Maryland.

Mrs. Hall was intensely interested in the social activities for the Senior Citizens of Mansfield, a project of the Altrusa Club. The day of her death she was to have served as chairman for the monthly birthday party which Altrusa gives for mem-

bers of the Senior Citizens Club. She had made all the arrangements, even to song sheets for group singing. It was her custom to play the piano accompaniments for the singing each month.

Mrs. Hall maintained her music studio at her home on Highland Avenue, Mansfield, Ohio. In addition to playing the piano in concerts and recitals, Mrs. Hall taught hundreds of youngsters and adults.

Surviving are her husband, a son, a daughter, and three grandchildren, two brothers and a sister.

As our sympathy goes out to those surviving her, we know that they must feel as we, that Mrs. Hall personified the "good and faithful servant." ▶ ▶ ▶

SOUTHERN DIVISION INAUGURATES 1960 CONVENTION SEASON

(Continued from page 5)

young American composer Gunther Schuller, entitled "Recent Usages of Two Significant Elements in Contemporary Composition."

Replacing the traditional banquet will be the Convention Luncheon at noon on Friday, February 12. Toastmaster will be Price Doyle of Murray, Kentucky, National Secretary-Treasurer of Phi Mu Alpha Sinfonia.

In addition, meal functions have been scheduled by the following: Council of State and Local Presidents, Kentucky Music Teachers Association, Florida State Music Teachers Association, Theory-Composition Section, Organ and Church Music Section, Delta Omicron, Sigma Alpha Iota, Phi Mu Alpha Sinfonia, American String Teachers Association, National Association of Teachers of Singing, and American Guild of Organists.

Dr. Walter Dahlin of the University of Louisville music faculty is serving as Local Committee Chairman for this convention. He is being ably assisted by the following people who are serving as chairmen of the various committees needed to produce a convention: Publicity, Miss Clarita Baumgarten; Finance, Leon Raper and Miss Grace Whitney; Advertising and Exhibits, Mrs. Doris Owen; Banquet, Hugh McElrath; Doors, Maurice Laney; Hospitality, Grant Graves; Equipment, Ernest Lyon; Transportation, Benjamin Owen; and Housing, Gus Coin.

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WESTERN DIVISION

(Continued from page 10)

Arizona has announced that it expects to have at least one chartered bus traveling to the convention, offering inexpensive transportation, fellowship, and additional sightseeing for its members.

Program highlights include two string sessions under the chairmanship of Miles Dresskell of Arizona State University. One session will feature a demonstration by the University of Oregon String Trio—William Woods, piano; Lawrence Maves, violin; and Jerome Jelinek, cello. This exciting group of young artists will also appear at the convention banquet.

The other string session will be a lecture by Sol Babitz, editor of "The Strad", the English string journal, editor of the string section of "The International Musician", lecturer and demonstrator of Baroque performances, and author of *Principles of Extensions in Violin Fingerings*.

Irving Wasserman of Utah State University will present a piano lecture-recital.

Marilyn (Mrs. Fred) Stanton of Spokane, who has had considerable success in giving patients of Eastern State (mental) hospital at Medical Lake, Washington, individual instruction in music, and who has a fine reputation as a lecturer, will speak at the Psychology and Music Therapy section.

Donald O. Denegar, Western Division Chairman of Student Activities, is organizing the "Presidents' Invitation Recital" which will be included in the general session on Student Activities. Each state president has been asked to select a student performer, a pupil of a member of his or her state association, to appear.

The luncheon time, Tuesday noon, July 26th, has been set aside for sorority and fraternity luncheons. Phi Mu Alpha Sinfonia has been the first to schedule such a luncheon.

As the Western Division was the first to become organized, it has been felt that there should be an opportunity for "old timers" to reminisce and take stock of accomplishments. For such an assessment, Dixie Yost, one of the Western Division founders and a former president of the Division, will serve as chairman of a general session entitled "Ten Years."

CONTESTS, COMPETITIONS and AWARDS

Pi Kappa Lambda Chamber Opera Competition

Pi Kappa Lambda, National Music Honor Society, announces a competition for an original chamber opera. Prize for winning composition, \$1,000 and performance by several chapters of the Society. The competition is open to all composers who are residents of the U. S., regardless of age. Unpublished scores only will be considered; maximum length one hour; deadline March 1, 1960. For full information write to J. F. Goossen, Box 2886, University, Alabama.

Queen Elizabeth of Belgium International Piano Competition

The Queen Elizabeth of Belgium International Piano Competition has been announced for May 1960, open to musicians of every country. Competitors may not be under seventeen years of age nor more than thirty. There are twelve prizes, running from \$3,000 for the first, \$2,000 for the second, \$1,500 for the third, to \$200 for the twelfth. For full information write the Director-General, Queen Elizabeth of Belgium International Piano Competition, Palais des Beaux-Arts, 11 rue Baron Horta, Brussels, Belgium.

Ricordi Opera Contest

Under the auspices of G. Ricordi & Co., music publishers, the Opera Contest

is for a one-act opera or chamber opera in one or more acts. The first prize is 3,000,000 lire and performance at La Scala, Milan. Deadline: June 30, 1960. For further information, write to G. Ricordi & Co., Via Berchet 2, Milan, Italy.

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ADELE MARCUS, Juilliard School of Music, New York, N. Y., featured performer and speaker at the MTNA East Central Division 1960 convention.



PAUL SCHWARTZ, Chairman, Department of Music, Kenyon College, Gambier, Ohio, will moderate two panel discussions at the MTNA East Central Division 1960 convention.

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Wolverton. New York: American Book
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Reviewed by Carl M. Neumeyer

Four books of this new series have
been issued and the publishers have
announced that books for grades four,
five, and six are in preparation. The de-
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and the books are sturdily made. The
use of color and design is in good taste
and in general tends to enrich the musical
program.

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is organized around topics within the
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The series has helpful alphabetical and
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cation, Inc., and distributed by the pub-
lishers of the series. Altogether the four
books of the series already issued set a
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deserve examination by all teachers
working at this level.

BIBLICAL CHANT. By A. W. Binder.
125 pp. New York: Philosophical Library.
\$5.00. Contains all six systems of ancient
cantillation employed in the reading of
the various portions of the Bible in
public. The various interpretations of
the tropes are given, plus their appli-
cation to the text in modern musical
notation in a simple and concise manner.

This publication should be of interest
to the Biblical student, the student of
ancient music, the musicologist, and stu-
dents in seminaries and religious schools.

DICTIONARY OF MUSIC. Compiled
by Eric Blom. Revised edition. 687 pp.
New York: E. P. Dutton & Co., Inc.
\$5.00 One of the volumes of Everyman's
Reference Library. Intended primarily
for those with no formal music training.

**EAR TRAINING AND SIGHT SING-
ING.** By Maurice Lieberman. 326 pp.
New York: W. W. Norton & Company,
Inc. \$4.95.

FOLK MUSIC A selection of folk
songs, ballads, dances, instrumental
pieces, and folk tales of the United States
and Latin America. Catalog of phono-
graph records. Published by the Music
Division of the Library of Congress. 103
pp. 25c a copy. May be obtained from:

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Washington 25, D. C.

**LISTENER'S GUIDE TO MUSICAL
UNDERSTANDING.** By Leon Dallin,
306 pp. Dubuque, Iowa: Wm. C. Brown
Company. \$3.50. A text for courses in
music appreciation at the college level
for the general student.

MAKE YOUR OWN SCALE BOOKS.
Book One. 12 pp. Schenectady, New
York: Benner Publishers. 65c.

**THE MELODY MAKER, the Life of
Sir Arthur Sullivan.** By Alma Shelley
Waters. 220 pp. New York: E. P. Dutton
& Co., Inc. \$3.25.

**MUSIC FOR THE CLASSROOM
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30 pp. New York: Bank Street College of
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in the Senior High School. 112 pp. Wash-
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**PETER TSCHAIKOWSKY AND THE
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96 pp. New York: E. P. Dutton & Co.,
Inc. \$3.50. Opal Wheeler portrays Tschai-
kowsky as an appealingly human person,
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of six of his compositions. For children.

THE SOUND OF SURPRISE. By
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E. P. Dutton & Co., Inc. Survey of the
jazz world today—its music and its
musicians.

**TEACHING MUSIC IN THE ELE-
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Pierce. 239 pp. New York: Henry Holt
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majors preparing to teach music as
specialists or supervisors. Presents goals
for achievement in each group. Music,
books, and other teaching aids are cited.

TERMS USED IN MUSIC. By Peter
Gammond. 60 pp. New York: Philo-
sophical Library. \$2.75. A short diction-
ary intended for the inquiring amateur.

THEORY FOR PIANO STUDENTS.
Book One. 44 pp. Schenectady, New
York: Benner Publishers. \$2.00.

**WORKBOOK FOR LISTENER'S
GUIDE TO MUSICAL UNDERSTAND-
ING** By Leon Dallin. 76 pp. Dubuque,
Iowa: Wm. C. Brown Co. \$2.25. Designed
to complement and supplement material
presented in the text *Listener's Guide to
Musical Understanding* by Leon Dallin
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(Continued on page 26)

THREE SOUTHERN DIVISION CONVENTION SPEAKERS



LAVAHN MAESCH,
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Lawrence Music-
Drama Center, Ap-
pleton, Wisconsin,
will speak at the
opening General
Session of the
Southern Division
1960 Convention.



PETER MENNIN,
Director, Peabody
Conservatory of
Music, Baltimore,
Maryland, well-
known American
composer, will
speak February
11th at Southern
Division 1960
Convention.



DALE V. GILLILAND,
Chairman
of the Voice De-
partment, Ohio
State University,
will speak on
"Techniques of
The Singing Art"
at the Southern
Division 1960
Convention.

SOUTHWESTERN DIVISION

(Continued from page 9)

Ouachita College, Arkadelphia, Arkansas; Elizabeth Morris, President, Texas Music Teachers Association, Amarillo.

WEDNESDAY, MARCH 2—AFTERNOON

- 12:30 Luncheon. National Guild of Piano Teachers. Presiding—Dr. Marcellene Giroir, Pine Bluff, Arkansas. "What Makes a Good Guild Teacher" Blaise Montandon, Vice President, MTNA Southwestern Division, Del Mar College, Corpus Christi, Texas. Piano Recital by Emily Balcom, Helen Reed, and Caroline Woodell, Ouachita College, Arkadelphia, Arkansas. Sixth Piano Sonata, Fourth Movement.....Persichetti Miss Balcom
- Etude, Op. 25, No. 11.....Chopin Miss Reed
- Capriccio, Op. 76, No. 5.....Brahms Miss Woodell
- Luncheon for all college teachers. Hosts—Arkansas State Music Teachers Association College Section. Pre-

siding—Dr. Mabel Oissen, Chairman, Department of Music, John Brown University, Siloam Springs, Arkansas. Speaker—Dr. Bruce Benward, Chairman, Department of Music, University of Arkansas, Fayetteville. Program by the Arkansas Collegiate Chamber Music Group.

- Brandenburg Concerto No. 5 in D Major.....Bach
- 2:00 General Session. Piano Teachers Workshop. "Realization of the Scope of Piano Teaching Through Practical Application" Lecture-Demonstration by William Gant, University of Arkansas, Fayetteville.
- 3:00 Strings. Presiding — Carl Forsberg, Arkansas State Teachers College, Conway.
- 4:00 Opera Presentation. Opera Workshop, Ouachita College, Arkadelphia, Arkansas, David Scott, Director. L'Enfant prodigue.....Claude Debussy Cast of Characters
- LiaTheresa Henthorne
- AzealJames Burleson
- SimeonCharles Wright
- Chorus: Letha Belknap, Linda Evans, David Holt, Joy Taylor, Helen Reed, Joe Lucy, Norman Coad.
- 4:30 Adjournment.

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LAVAHN MAESCH

IT was my hope to devote these lines to a man who, through the years, has exemplified the ultimate in unselfish devotion and loyalty to MTNA and to the principles for which it stands.

The long history of our Association is studded with dedicated musicians who have steadfastly championed the cause of music and the music teacher in America. Normally, it is both difficult and unfair to single out any one individual for special



LELAND A. COON

mention. But the uniqueness of his service record, his flair for unostentation and anonymity, and his recent retirement as a national officer make it a privilege and a requirement that

this be done.

Leland A. Coon has for many years been a rock of strength in the national Association. Serving as national treasurer repeatedly and continuously, he has seen presidents, other officers, and executive board members come and go.

In an association such as ours, with fairly frequent and regular changes in governing personnel, Leland has been the continuing and stabilizing force. Never with thought of personal advantage but always with the operational efficiency of the national office and the financial responsibility of the Association to its members as

his primary concerns, he has steadily and surely guided us through periods of deep concern towards ever firmer and more solid organizational and operational stature.

His wisdom, patience, and unassuming but determined insistence have repeatedly cleared away the clouds of confusion and uncertainty and paved the way for clear, realistic thinking and action. His resignation at Kansas City was accepted reluctantly but understandably; the time-consuming responsibilities of his office through the years, even with the invaluable help of Mrs. Coon, were such that retirement from this office seemed imperative.

Our indebtedness to Leland serves to illustrate the type of service which others are unselfishly giving to MTNA and the music teaching profession. The sudden and tragic death of Mrs. Margaret B. Hall came at a time while she, a private teacher, was devoting a large share of her time to her responsibilities as President of the East Central Division.

Many of us had the good fortune to be with her at various state meetings; her strength of character, concern with her responsibilities, and completely unselfish spirit of dedication can be measured best by the determination of those officers of the Division to carry on for her and in her name.

The East Central Division meeting in Toledo will be truly a memorial to her vision and spirit, and to others like her.

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PRICE DOYLE, of Murray, Kentucky, National Secretary-Treasurer of Phi Mu Alpha Sinfonia, will serve as Toastmaster at the Southern Division 1960 Convention Luncheon, Friday, February 12th.

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THREE SOUTHWESTERN DIVISION CONVENTION SPEAKERS



BLAISE MONTANDON, Head, Piano Department, Del Mar College, Corpus Christi, Texas, speaker at the National Guild of Piano Teachers Luncheon, Southwestern Division 1960 Convention.



NORMAN DE MARCO, University of Arkansas, will speak on "Composing With Electrons," February 29th, at the Southwestern Division 1960 Convention.



ELWYN A. WIENANDT, Chairman of Graduate Studies, School of Music, Baylor University, Waco, Texas, will speak at Musicology Sessions at Southwestern Division 1960 Convention.

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THREE SOUTHWESTERN DIVISION CONVENTION PARTICIPANTS



ARDATH JOHNSON, Musical Arts Conservatory, Amarillo, Texas, will preside at the Junior Piano Session, February 29, at the Southwestern Division 1960 Convention.



EVELYN BOWDEN, Ouachita College, Arkadelphia, Arkansas, participant in panel discussion "The Needs of the Arkansas State MTA" at the Southwestern Division 1960 Convention.



GILLIAN BUCHANAN, Eastern New Mexico University, will participate in a panel discussion on "Laws and Legislation" at the Southwestern Division 1960 Convention.

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Please make reservations directly with the hotel of your choice, giving arrival and departure dates and times. Please indicate that you will be attending the MTNA Southern Division convention.

LITTLE ROCK, ARKANSAS, HOTEL RATES

	Single Rooms	Double Rooms	Twins	Suites
Marion Hotel Convention Headquarters Markham & Louisiana Sts.	\$5.00-\$12.00	\$7.00-\$13.00	\$8.00-\$13.00	\$17.50-\$50.00
Albert Pike Hotel 8 blocks to Headquarters 7th & Scott Sts.	\$6.00-\$11.50	\$7.00-\$13.50	\$8.00-\$15.00	\$20.00-\$37.00
Lafayette Hotel 6 blocks to Headquarters 6th & Louisiana Sts.	\$4.50-\$10.00	\$6.00-\$12.00	\$8.50-\$18.00	\$12.00-\$35.00
Sam Peck Hotel 9 blocks to Headquarters 5th & Gaines Sts.	\$6.00-\$9.00	\$7.00-\$15.00	\$8.00-\$10.00	\$20.00-\$30.00
Grady Manning Hotel 2 blocks to Headquarters Markham & Main Sts.	\$5.00-\$10.00	\$7.00-\$10.00	\$8.00-\$10.00	\$15.00-\$25.00
Capital Hotel 1 block to Headquarters Markham & Louisiana Sts.	\$3.00-\$6.00	\$5.00-\$9.00	\$7.00-\$9.00	

Please make reservations directly with the hotel of your choice, giving arrival and departure dates and times. Please indicate that you will be attending the MTNA Southwestern Division convention.

SOUTHWESTERN DIVISION CONVENTION PARTICIPANTS



ELIZABETH MORRIS, President, Texas MTA, will preside at the Council of State and Local Presidents Luncheon during the Southwestern Division 1960 Convention.



DR. MARCELLE GIROIR, Pine Bluff, Arkansas, will preside at the National Guild of Piano Teachers luncheon, March 2, at the Southwestern Division 1960 convention.



RODNEY P. ASH, Oklahoma State University pianist, will appear in recital, February 29, at the Southwestern Division 1960 Convention.

EAST CENTRAL DIVISION 1960 CONVENTION PROGRAM

(Continued from page 6)

WEDNESDAY, FEBRUARY 17—AFTERNOON

- 1:30 General Session. Junior and Senior Piano. Lecture-Recital by Adele Marcus, pianist, Juilliard School of Music, New York, N. Y. "The Interpretive Approach to Romantic Music."
Sonata in B minor, Op. 58.....Chopin
Intermezzo, B flat minor, Op. 117, No. 2.....Brahms
Rhapsody, E flat Major, Op. 119, No. 4.....Brahms
- 3:00 Tea given by Ohio Music Teachers Association.
- 3:45 General Session. School Music, Strings, Winds and Percussion. Concert by Toledo Youth Orchestra, Cecile Vashaw, Conductor.
L'Italiana in Algeri Overture.....Gioacchino Rossini
Concerto Grosso, Op. 6, No. 9 in
F Major.....George Frederick Handel
David Holland, violin
Elizabeth Snow, violin
Sandra Leitner, cello
Courthouse Square.....Don Gillis
Lawrence Boldt, oboe
Alouette.....Lucien Cailliet
Fourth Concerto in D minor for piano and orchestra.....Anton Rubinstein
Dennis Davies, piano
Dances from the opera "Prince Igor" Alexander Borodin

WEDNESDAY, FEBRUARY 17—EVENING

- 8:00 General Session. Musicology, Church Music, Voice. Performance of Bloch's "Sacred Service" by Symphonic Choir and Symphony Orchestra of Ohio State University, George Hartest, Conductor, with Frederick Lechner, Cantor, Central Synagogue, New York, N. Y.

THURSDAY, FEBRUARY 18—MORNING

- 8:30 General Session. School Music, Junior and Senior Piano, College Music, Strings, Voice, Winds and Percussion. Panel Discussion: "The Discovery and Development of Musical Talent—A Cooperative Undertaking." (Preparation for College Music). Presiding—James Paul Kennedy, Bowling Green State University, Bowling Green, Ohio. Panelists: Elizabeth Green, University of Michigan; John Shepherd, Mankato State College, Mankato, Minnesota; Harold Little, Oak Park and River Forest High School, Oak Park, Illinois; Richard Dunham, Ball State Teachers College, Muncie, Indiana; Henrietta D. Moeller, President, Michigan MTA, Detroit.
Sonata Recital: Seymour Benstock, cello, and Robert Chapman, piano, Bowling Green State University.
Sonata in B Flat Major, Op. 45.....Mendelssohn
- 10:15 Theory-Composition, Junior and Senior Piano, Musicology Lecture-recital: Ravel's *Miroirs*. Robert Mueller, lecturer, and Steve Barwick, pianist, Southern Illinois University, Carbondale.
- 10:15 Winds and Percussion. Concert of contemporary American brass and percussion music. Presiding—Homer C. Pence, Ball State Teachers College, Muncie, Indiana. Analytical commentary by Robert Sherman, Ball State Teachers College, Muncie, Indiana. Performances by: University of Wisconsin Brass Ensemble, Donald Whitaker, Conductor; Ball State Teachers College French Horn and Mixed Brass Quartets, Robert Marsh, Conductor; Ohio University Brass Ensemble, William Brophy, Conductor.
- 10:15 Strings. Panel discussion: "Comparative Techniques Between the Violin, Viola, Cello, and String Bass." Presiding—Jack M. Pernecky, Michigan State University. Panel members: Julius Stulberg, violin, Western Michigan University; Robert Courte, viola, University of Michigan; Louis Potter, Jr., cello, Michigan State University; Edward Krolick, string bass, University of Illinois.

THURSDAY, FEBRUARY 18—AFTERNOON

- 12:00 State Organization Luncheon.
- 1:30 College - University, School Music, Musicology, Church Music, Voice, Junior and Senior Piano. Lecture: "Do I Have Good Taste?" Dr. Charles Tenney, Vice President, Southern Illinois University, Carbondale. Panel: "Pooling Musical Resources of Smaller Colleges." Panel Chairman—Paul Schwartz, Kenyon College, Gambier, Ohio.
- 1:30 Strings. Concert: Bowling Green State University String Trio—Paul Makara, violin; Seymour Benstock, cello; Robert Chapman, piano.
Trio in G Major, K. 564.....Mozart
Trio (1935).....Walter Piston
Trio in B flat, Op. 99.....Schubert
- 3:00 General Session. Church Music, Organ, Voice, Musicology. Concert: "English Cathedral Music". The University of Michigan Singers, Maynard Klein, Conductor; Harold Haugh, Tenor; Marilyn Mason, Organist.
Lecture.....Walter Collins
University of Minnesota
Trumpet Tune in D Major.....Purcell
Trumpet Voluntary.....Purcell
Marilyn Mason
O Go your way into His gates with
Thanksgiving.....G. F. Handel
Transcribed and edited by Frank Stillings
Domine Quia Habitabit.....Robert White
Transcribed and edited by Irwin Spector
Teach me, O Lord, the way of Thy
Statutes.....William Boyce
Transcribed and edited by Herbert Livingston
Harold Haugh, Tenor
Give the King thy Judgments.....Thomas Weelkes
Give ear, O Lord.....Thomas Weelkes
Transcribed and edited by Walter Collins
Spem in Alium Nunquam Habui.....Thomas Tallis
Motet in forty parts
- 4:30 Business Session. State Treasurers. National Treasurer Committee, Frank Stillings, Chairman.

THURSDAY, FEBRUARY 18—EVENING

- 7:00 Convention Banquet. Program by James L. Bailey, tenor; George Reeves, accompanist.
Die Schnur, die Perl an Perle.....Brahms
Botschaft.....Brahms
Breit über mein Haupt.....Richard Strauss
Cäcilie.....Richard Strauss
Aria: *Il mio tesoro*, from "Don Giovanni".....Mozart
Dream Valley.....Roger Quilter
My Life's Delight.....Roger Quilter
See the Chariot at Hand.....R. Vaughan Williams
Oh, What a Beautiful City....Spiritual arr. by Boatner
Illustrated Lecture: "Television Recording—Newest Aid in Music Teaching." Edward Stasheff, Professor of Speech, University of Michigan. Materials used from National Education Television and Radio Center, New York, N. Y.

FRIDAY, FEBRUARY 19—MORNING

- 8:30 Winds and Percussion, Musicology. Concert of "Tower Music" University of Wisconsin Brass Ensemble, Donald Whitaker, Conductor. Charles Bolen, Ripon College, Lecturer.
- 8:30 Junior Piano. "Materials for Preschool and Junior Grades Leading Through Senior High Levels" Henrietta Moeller; "How to Overcome Illiteracy in the Field of Theory" Myrtle Merrill, Michigan State University, East Lansing; "Preschool, Elementary, and Intermediate Levels" Guy Duckworth, University of Minnesota, Minneapolis.
- 10:00 Closing General Session. Presiding—James B. Wallace, Vice President, MTNA East Central Division. Election of officers.
Concert: Ensemble group, Michigan State University—Russell Friedewald, flute; Paul Harder and Susan Reece, oboes; Keith Stein and Richard Wilson, clarinets; William Seastrom and James Stepleton, horns; Edgar Kirk and Nadine Price, bassoons; Ernst V. Wolff, piano.
Trio for Oboe, Bassoon, and Piano.....Francis Poulenc
Sonatine Humoresque for Flute, Clarinet,
Horn, and Piano.....Jean Hubeau
Divertimento for Flute, Oboe, Clarinet,
Horn, Bassoon, and Piano.....Paul Juon
Octet in E Flat Major, Op. 103.....Beethoven

TOLEDO, OHIO, HOTEL RATES

	<i>Single Rooms</i>	<i>Double Rooms</i>	<i>Twins</i>
Commodore Perry Hotel Convention Headquarters 505 Jefferson Avenue	\$7.75-\$12.00	\$10.25-\$15.00	\$12.50-\$15.00
Secor Hotel Opposite Commodore Perry 425 Jefferson Avenue	\$6.50- \$8.75	\$9.00-\$11.25	\$10.00-\$14.25
Pick Fort Meigs Hotel 1½ block to Headquarters 222 St. Clair Street	\$5.00- \$8.00	\$8.00-\$11.00	\$9.00-\$10.50
Willard Hotel 3 blocks to Headquarters 415 St. Clair Street	\$4.50- \$8.00	\$7.00-\$10.00	\$7.50-\$11.50
Hillcrest Hotel 10 blocks to Headquarters Madison at 16th Streets	\$7.00-\$10.00 (The Hillcrest also has a bedroom-living room combination at a minimum rate of \$9.00 for 1, \$12.00 for 2, \$18.00 for 4 persons.)	\$10.00-\$13.00	\$11.00-\$14.00
Waldorf Hotel 3 blocks to Headquarters 310 Summit Street	\$4.50- \$7.50	\$7.00-\$11.00	\$7.00-\$11.00
Park Lane Hotel 20 blocks to Headquarters Jefferson at 23rd Streets	\$9.00-\$15.00		\$15.00-\$22.50
Mid-City Motel 3 blocks to Headquarters 111 S. Summit Street	\$8.00- \$8.50	\$10.00-\$11.00	\$11.00-\$14.00
Sunset Motel Rt. 24—Telegraph Road South of Alexis	\$6.00- \$7.00	\$7.00- \$8.00 (Three or four people—10.00-\$14.00)	\$9.00-\$10.00

Hotel/Motel Request	East Central Division, Music Teachers National Association
1st Choice hotel/motel	2nd Choice hotel/motel
Please reserve single bedroom	double bedroom
..... twin bedroom	at \$ per day
Date of Arrival: February at A.M. P.M. Depart: February	
Names of Occupants	
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Harmony Certificates ordered.

Mar. Composition Test. Five cash prizes. (See Syllabus, 23rd Edition, page 55)

Apr., May, June. National Piano Playing Auditions. Last year 57,000 entered. This is why it is necessary to type or print clearly, especially NAMES.

Jul., Aug., Sept. Renew Membership.
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* The Guild's own top prize of \$1000 (In Biennial Piano Recording Competition) was won by a graduate of Eastman School of Music, Patricia Hanson, 1959.

PRECONVENTION REGISTRATION

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Western Division Convention

July 24-28, 1960 — University of Oregon, Eugene

Registration fees

MTNA Student Members\$1.50

MTNA Adult Members 5.00

(Includes complimentary registration of adult member's husband, wife, and children, who are not eligible for MTNA membership. Husbands and wives who are music teachers and children who are music students are not eligible for complimentary registration.)

Convention Membership 6.00

(Convention Membership is intended for those individuals who are not eligible for MTNA membership, and are not accompanied by an adult member of MTNA. Payment of the \$6.00 entitles the Convention Member to attend all programs and open meetings, but does not carry with it the right to vote or hold office, or to receive a subscription to *American Music Teacher*.)

MTNA members can preregister for the Western Division 1960 convention by completing the form below and sending it along with a check or money order in the amount of \$4.00 payable to: Music Teachers National Association, Inc.

An advance registration desk will be in operation at the Western Division convention during registration hours. Those who register in advance can pick up their identification badges and convention program booklets at the Advance Registration desk without having to spend time completing registration blanks, standing in line, and showing their MTNA membership cards at the convention registration desk during the convention.

You can save time and money by registering in advance. Remember! Preconvention registration by mail for MTNA members for the Western Division 1960 convention is only \$4.00. If you wait until you get to the convention, you will pay a registration fee of \$5.00!

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in MJNA*



February 9 - 12

Southern Division convenes in
Louisville, Kentucky, Hotel Kentucky

February 16 - 19

East Central Division convenes in
Toledo, Ohio, Hotel Commodore Perry

February 23 - 26

West Central Division convenes in
Wichita, Kansas, Hotel Lassen

February 28-March 2

Southwestern Division convenes in
Little Rock, Arkansas, Hotel Marion

July 24 - 28

Western Division convenes in
Eugene, Oregon, University of Oregon

Plan now to attend the convention nearest you!